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ters. On the flat surface in the center of the lower slab, between the balusters, a military sword of that period is carved in bold relief with a wreath of laurel entwined around the hilt. On the top of the upper stone is a reproduction of the map of Washington as originally planned by Major L'Enfant, with a brief commemorative inscription.

This memorial was unveiled with appropriate ceremonies on the afternoon of May 23d, at which time the President of the United States, the Ambassador from France, M. Jusserand, and Senator Root spoke in eulogy of Major L'Enfant, paying tribute to his genius and to the service he had rendered to the nation.

The grave and memorial have been given a commanding position on the brow of the hill in front of the Arlington house overlooking the city of Washington.

The ceremony of unveiling was arranged and carried out through the efforts and under the auspices of the Washington Chapter of the American Institute of Architects, the Washington Board of Trade and Chamber of Commerce, the Columbia Historic Society, the Washington Society of the Fine Arts, the Daughters of the American Revolution, the Washington Society of Engineers, the Society of the Cincinnati, State of Virginia.

ART IN DENVER

On the morning of June 24th the Pioneer's Monument, by Frederick MacMonnies, was unveiled with appropriate ceremony. Addresses were delivered by Governor Shafroth, Mr. Henry Read and representatives of the Pioneer Society, the Sons of Colorado, and the Grand Army of the Republic. The memorial, which is in reality a monumental fountain, consists of a spirited equestrian statue of Kit Carson mounted on a high pedestal at the base of which are figures in bronze further typifying the sentiment of the western movement and the splendid courage of the pioneers who opened up the great West and established not only the State of Colorado, but the City of Denver. These figures typify the prospector, the hunter, and the pioneer mother and child, and ornament the great basins which form the reservoirs of the fountain. The site is included in the Civic Center scheme, the fulfillment of which is now assured, and the monument itself has not only dignity but decorative quality.

FRENCH MEMORIAL, ANNAPOLIS

A memorial to the soldiers and seamen of France who lost their lives during the Revolutionary war has been erected at Annapolis, Maryland, by the Sons of the Revolution. It is a bronze panel about 8 feet by 4 feet in dimensions, set in an upright shaft of pink granite 13 feet high, and is erected on the campus of St. John's College overlooking College Creek, where the Maryland forces of the Continental Army and the French allies were camped in September, 1781, en route to Yorktown.

The panel shows in high relief an emblematic female figure, holding a branch of laurel and leaning upon an upright shield. Back of her in lower relief is represented a body of marching soldiers, while in the distance masts of vessels are to be discerned. The background and the accessories are modeled quite low with unimportant details rigidly suppressed, the intent having been to center attention on the figure of the woman, which is noble and truly sculpturesque. The modeling is firm and delicate, the pose natural and the handling of the drapery, which falls in straight and rather severe folds to the feet, shows the refinement and simplicity which characterizes the conception and execution of the entire work.

The sculptor of this memorial is Joseph Maxwell Miller, who was born in Baltimore about thirty-four years ago. He studied first at the Maryland Institute and then at the Rinehart School, where he won the Paris Scholarship in 1900, after which four years were spent in Paris at Julien's and in studying with Raoul Verlet. For his "Ishmael" he was given honorable mention in the Salon of 1902 and the silver medal at the St. Louis Exposition two years later. His "Orpheus and Eurydice" were shown in the

Salon of 1905 and attracted much attention. Mr. Miller is represented in the Walter's Gallery, Baltimore, by a charming portrait bust of a young girl.

INDUSTRIAL DESIGN IN THE NEW YORK HIGH SCHOOLS

Increasing interest is being manifested in industrial art. To show that the public schools are keeping pace with progress in this line, an exhibition of industrial designs, made in the high schools of New York City, was held in the Fine Arts Building, under the auspices of the School Art League, shortly before the close of the scholastic year. In the work displayed at that time two different aims in instruction were manifested; one, the cultivation of taste by the making of simple designs for dress, home decoration and general objects of utility, and the other, to train technical ability, or in other words, to lay the foundation for specialized technical work. This training, it should be understood, does not take the place of that given in the professional art schools—it is simply preparatory. Another feature of this exhibition was the method of display. The drawings were carefully trimmed and mounted on a neutral tan paper or board, and were grouped so as to make well-balanced spots on the wall—an arrangement which might well be followed in smaller school exhibits.

A MINNESOTA PAGEANT

This is the age of renaissance par excellence, for never before has the world so generally turned to the past for inspiration. There are revivals of medieval and classic models of thought in art, dress and drama. Morality and miracle plays have again become popular, and are elbowing their way through the maze of plays neither moral nor miraculous.

St. Paul, in keeping with the times, has given a most successful exposition of the stirring events in its varied and interesting past by a "Pageant of Minnesota History." This gigantic production was enacted in St. Paul's vast auditorium. It was presented by a corps of nearly a thousand St. Paul men, women, and children, for the benefit of the Art School.

The pageant was a portrayal of Miss Lily Long's poem "Minnesota," which was read as a prologue by Mrs. Helen Barrows in the classic robes of the "Spirit of Minnesota."

The curtain slowly rose on the first act, revealing the figures of crouching Indians around the council fire. The beating of the tom-tom was heard; after the stirring notes thrilled through the audience the Indian chief, spurred by thoughts of war, started to his feet, calling his braves into the ancient war-dance. Suddenly the flash of lightning and the roar of thunder interrupted the ceremony, and the voice of Gitche Manitou, the Mighty, was heard through the storm speaking to his people, commanding them to cease their warfare. The curtain fell on the solemn dance of the Peace Pipe.

The next act took us to the coming of the first white men in Minnesota, the landing of the Viking Ship on the shores of Lake Superior in 1362. The sturdy and picturesque Norsemen were seen bending over their oars, singing an ancient Saga. Their history in Minnesota was then portrayed in three scenes, showing their thrilling battle with a band of hostile Indians and the erection of the now famous Kensington Rune Stone in memory of their dead comrades.

The beautiful and traditional lovestory of Hiawatha and Minnehaha was the next act. Dr. Charles A. Eastman, himself a native born Sioux Indian, known to his tribe as Ohiyessa, and to the world as the author of several interesting and valuable books on the Indian race, took the part of Hiawatha. Minnehaha was represented by Miss Maud Borup, a society girl who has the distinction of being a descendant of the Chippewas. This act was full of picturesque and historical charm, especially the scene where Minnehaha leaves the tepee of her father, hand in hand with Hiawatha.

Two charming dances followed. The first was a solo dance by a wee maiden, who with her fairy-like grace captivated the hearts of her entire audience. Then